

Annen-Polka

de Johann Strauss, Op. 117.

Mandoline I.

O. Schick.

f *pp* *p* *f* *pp* *p* *f* *pp* *p* *ff* *f* *pp*

Mandoline I.

The musical score is written on six staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout the piece, including *f* (forte) and *pp* (pianissimo). First and second endings are indicated by bracketed lines above the staves. The score concludes with a double bar line and repeat dots.

N. 10.
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Mandoline II.

O. Schick.

pp
f
p
f
p
Trio.
p
cresc.
ff
Coda. *pp*
f
p
f
p

No 10.

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1 2 3 Mandola. 4 5 6 7 8

1. 11 12 2. 13 14

19 20 21 22 23 f 24 25 26 27 28

29 30 31 32 1. 33 34 2. 35 36

Trio 37 38 39 40 41 42 43 f 44 pp 45 46

p 47 48 49 50 51 52

cresc.

Coda. 53 54 55 56 57 58 ff 59 60 61

1. 62 2. 63 64 65 p 66 67 68 69 70

71 72 73 74 75 76 f 77 78 79 80 81

1. 82 83 84 2. 85 86 87 88 89 p 90 91 92 93 94 95

No 10.

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Guitarre.

U. Schick.

The musical score is written for guitar and consists of 12 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a first ending bracket with a second ending. The second staff continues the melody with a piano (*p*) dynamic. The third and fourth staves show further melodic development with first and second endings. The fifth staff is labeled 'Trio' and begins with a piano (*p*) dynamic. The sixth staff continues the Trio section with a fortissimo (*ff*) dynamic. The seventh staff is labeled 'Coda' and starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. The final three staves (eighth, ninth, and tenth) conclude the piece with first and second endings and a final melodic flourish.